THE 1969 COMIC ART CONVENTION

program

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MAYBE SUPERMAN AND CAPTAIN AMERICA ARE GONNA ARM-WRESTLE EACH OTHER! C'MON, SKINSHINS - I GOTTA SEE THIS!
OOF! EGAD, BURP-BELLY, I'D HEARD THESE COMIC CONVENTIONS WERE EXCITING, BUT THIS IS RIDICULOUS!
EERIE

Welcome to

STATLER-HILTON HOTEL
NEW YORK CITY

JULY 4TH - 6TH, 1969

CHAIRMAN	Phil Seuling
PUBLICATIONS	John Benson Bill Pearson
FILMS	Chris Steinbrunner
PUBLICITY	Dave Kaufman
REGISTRATION	Anne Sapolsky Meri Kornstein
ART SHOW	Ken Beale
COSTUME EVENT	Carole Seuling
SECURITY	Sal Parascandolo Eric Spruiell Barry Farelson

Consult the separate Pocket Program for a detailed listing of the programmed events of the Convention.

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GREETINGS
FROM
THE
MARVEL
BULLPEN!

HOME OF THE
SWINGIN'EST
SUPERHEROES
OF ALL!

GUEST OF HONOR

HAROLD R. FOSTER

CREATOR OF

Prince Valiant

Prince Valiant : 1937

According to history, the coast of Nova Scotia was discovered about 1000 AD by the Norse explorer Leif Ericsson ... but it remained pretty wild and verdant country for Hal Foster to roam in as a boy.

By his early teens, Hal earned his own living as a fur trapper in the bush country -- and later as a guide in remote areas of Western Ontario and Northern Manitoba. To this day, he enjoys hunting and fishing, when he has time, and his love for the earth and nature is evident in the beautiful sea and landscapes through which his characters live their exciting stories.

Though he didn't swing a sword or battle giants and sorcerers, Mr. Foster did lead an active, adventurous life before settling down for the career he wanted as a commercial artist. An athlete, he was a rugged competitor in boxing, hockey, lacrosse. He went prospecting for gold and located a rich claim in the Rice Lake region, only to lose it in 1920 when the claim was jumped.

But his most important trip was probably a thousand mile bicycle ride to the Art Institute of Chicago, from which he graduated to the Academy of Fine Arts and the National Academy before attempting to find his place as a professional artist.

In 1928, Foster was a successful commercial artist with the Detroit based Campbell-Ewald Agency. Mr. Joseph Neebe of the agency met Edgar Rice Burroughs in California and contracted to produce a 'comic strip' serialization of the novel Tarzan of the Apes. Foster was commissioned to produce the ten week 'trial' series that is famous today not only for the merit of the art, but for the fact that it was the very first 'adventure strip.'

Difficult as it is to believe, the agency couldn't interest a single newspaper in carrying the feature, but they did interest the "Metropolitan Newspaper Service," an early syndicate, in distributing the unique strip.

Foster returned to advertising, while the new syndicates jockeyed for position in the adolescent comic strip industry. Within a year, Metropolitan was absorbed by United Features, who assigned their own artist, Rex Maxon, to produce the daily and rapidly requisitioned Sunday of the strip that had caught on immediately. When the heavy schedule proved too much for Maxon, United Features had the wisdom to find the original artist to do the Sunday.

And here begins the truly distinguished career of Hal Foster. Had he gone on as a painter and illustrator, he might well have produced equally lasting work, but in retrospect it seems all the factors of fate were working overtime to lay out his inevitable course.

From his first Tarzan page, on September 27th, 1931, to the last, which appeared May 2nd, 1937, Mr. Foster established a

quality and style, and an ever-growing ability to tell a story in pictures, that inspired a generation of writers and illustrators. During his years on Tarzan, Mr. Foster came to realize that he had found his medium. He was a born storyteller, but he needed a theme, a setting, and the characters worthy of his complete effort.

Methodically, working overtime after the day's work on Tarzan, Mr. Foster spent two years on the conception of his own feature. More than twenty full pages were completed before he approached King Features with the strip.

Prince Valiant made his first appearance, as a child of six, on February 13th, 1937, a Saturday. His author dumped him right in the middle of a battle, and it's been one scrape after another ever since. He's aged along the way, spawned a few children of his own, and even mellowed a bit ... enjoying moments of respite and calm with Aleta, his bride, Queen of the Misty Isles.

The saga of Prince Valiant is the personal creation of a dedicated artist. It is an exciting, romantic, moral and enduring saga, and too rich in scope to attempt to summarize in a few brief paragraphs.

Only Mr. Foster knows what keeps him at the board for twice the hours most men half his age would care to work, but we hope he knows how much he has enriched the lives of those he has reached... at the least to brighten the morning of a child's perhaps otherwise drab Sunday, and at best to thoroughly enchant a fanatic legion of readers all over the world.

-- Bill Pearson

Photo - Vern Smith

GUEST OF HONOR

HARVEY KURTZMAN

Harvey Kurtzman was born in Manhattan on October 3, 1924, and has lived in the New York area ever since. He attended the High School of Music and Art, where he first met many of his later associates and collaborators in the comics field. He also attended Cooper Union for two years.

After leaving school, he entered the comics field and worked for about a year before going into the Army during the second World War. Immediately upon his discharge, he returned to comics. (In fact, he even did some comic work during a furlough while still in the Army). During this period, Kurtzman produced a strip called "Silver Linings" for the Sunday supplement of the New York Herald Tribune, which, though not known to today's readers because of its unavailability, has drawn praise from his contemporaries.

In the late 1940's, Kurtzman freelanced for various comic publishers. Few people are familiar with the considerable 'straight,' or dramatic, material he did during this period, including work on an aviatrix heroine strip. Some of this material, for example, "The Black Bull," a continuing feature in Prize Comics Western, was done in collaboration with John Severin.

Probably better known, and more fondly remembered, is Kurtzman's humor material of the late forties. The largest portion of this output dealt with the curious exploits of two characters, one short and one tall, who inhabited a one page strip titled "Hey Look!" "Hey Look!" appeared in many of the Marvel humor comics of the period, edited by Stan Lee. The early strips often used exaggeration as a starting point for humor: a man who can't move on the slippery ice of a frozen pond waits until spring to swim ashore; a high-flying pole vaulter hits an angel. But as the feature continued, the characters seemed to develop an awareness that they were working in a comic strip; it became an obsession with them. Much of the humor springs from this. They tried doing parodies of other strips and outfitted themselves as superheroes at one point. At another time, one character's pencilling is showing, and he cleans himself up with an eraser.

Kurtzman also created other humor strips during the late forties, including "Pot Shot Pete" and "Genius." The latter featured a city kid who was bothered by pesky younger kids and the like. In contrast to the early "Hey Look!," the humor in "Genius" was derived from realistic situations.

This freelance period was essential for the maturation of Kurtzman's talents, both as an artist and a humorist. When his first stories for EC (Entertaining Comics) appeared early in 1950, his storytelling style was fully developed. He wrote and drew a number of science fiction fables for the early issues of Weird Science and Weird Fantasy, such as "Gregory Had a Model T" and "The Time Machine and the Schmoe." These stories are flawlessly told and are classic Kurtzman.

Within six months from the time he joined the EC staff, Kurtzman began his own title, Two-Fisted Tales. Conceived as an all-round adventure magazine, it soon developed into a straight war comic with the outbreak of the Korean conflict. It was shortly followed by a second title, Frontline Combat. Kurtzman wrote nearly all the stories in both titles, laying out each story with rough sketches for the artist to follow.

In the early issues, Kurtzman usually illustrated one story himself. His artwork was done with a simple direct line, boldly inked and strongly stylized, which made the point of each panel with economic sureness. Combined with his flair for storytelling and breakdown, it created an impact not soon forgotten. One such story, "Rubble," relates the efforts of a Korean farmer to build a house with his own hands; Kurtzman carefully detailed each backbreaking step as the farmer slaved to construct his home. At the end of the story, the completed house and its occupants are destroyed in a moment by artillery blast. In another memorable story, "The Big If," a dying sol-

dier contemplates all of the chance circumstances, which, had they happened even slightly differently, would not have resulted in his being hit by a random shell.

These examples should serve to illustrate Kurtzman's radical departure from what had been done before in war comics. Prior to that time, as Kurtzman says, "the only thing that had been done was glamorous war comics, the American soldier merrily killing buck-toothed yellow men with the butt of a rifle." Kurtzman brought introspection to war comics.

Kurtzman's stories dealt realistically with war; they dealt with war's causes and effects as well as with its action and drama; they studied the impact of conflict on individuals as well as nations. Gil Kane has described Kurtzman's war comics this way: "There was a feeling for humane things, a feeling for profundity. There was a reek of death, a sense of futility about war that just never occurred in anything else I've read in comics."

Perhaps just as important to the comics field were Kurtzman's innovations in methods of telling a comic story. He is often credited with bringing certain film techniques to the comic medium. This is true, but he reshaped those techniques to fit the form he worked in, and made them comic techniques.

He concentrated on the visual details which would further the action or emphasize the mood of the story. Sometimes he would 'hold,' showing a scene from the same viewpoint for several panels, or perhaps he would 'dolly in,' showing a particular scene or detail in a series of increasing close-ups. Buzzards descend upon a speck in the distance of a desert landscape, telling us a man has died. A soldier casually enters a saloon door, is shown flying out again and then reentering as casually as in the first panel. A man is shot; he reacts and falls. These recurring panels actually represent a stylistic economy; a detail pinpointed in this fashion can often tell more about the characters or the story than a more conventional writer would do in several pages.

Kurtzman was interested in the comic page as a unit of story telling. Being the editor, he could control whether a page would fall on the left or right side on an opened comic. He was thus able to reveal or conceal a portion of the story at any moment because he knew when the reader would turn the page. This is something very few artists and writers paid attention to.

This interest in the page as a unit contributed strongly to the ballad-like quality of many of his stories. For example, the first panel of each page in his story "Alamo" bears the refrain of the soldier telling the story, "But it was not for me, I cannot kill to the last man." At the end of the story, he is ordered to do just that.

The stanzas that the pages represented were not the only similarities his stories had to the ballad form. He often began with a statement, or supposition, which was proved ironically at the end of the story, an essential ingredient of the ballad or folk tale.

Kurtzman's penchant for progressing story action, sometimes of massive historical conflicts, through a series of loosely related tiny incidents is nowhere more apparent than in his attempt to cover the entire Civil War in seven issues -- 28 stories. Each story featured different characters and each detailed a separate incident; yet, together, they would have presented a mosaic, an outline of the entire conflict. Unfortunately, a drop in sales (probably brought about by the end of the Korean war) killed Kurtzman's war comics before more than three of the Civil War issues could be completed.

For this series, Kurtzman had inlisted the aid of Fletcher Pratt, the eminent Civil War historian. Pratt assisted Kurtzman both in breaking the War down into story units and in checking the completed stories for accuracy in detail.

In fact, the accurate detail was another of the hallmarks of Kurtzman's comics. He spent hours in the New York Public Library, and flooded his artists with material from that institution's remarkable historical picture collection to insure that his stories were not only faithful in their portrayal of the events of war but also in the presentation of its various machinery and paraphernalia.

The Civil War stories point up another unique aspect of Kurtzman's comics, that they dealt with wars of all ages. No one had had such a format before, nor had historical subjects been handled so entertainingly.

In Two-Fisted Tales and Frontline Combat, Kurtzman was ably assisted by artists Jack Davis, Wally Wood and John Severin (who illustrated stories on his own and in collaboration with Bill Elder). While these titles were still flourishing, Kurtzman started a new comic for EC with this same crew of artists. Titled Mad, it marked a return to humor for Kurtzman, and ultimately changed the direction of his career.

The first issue, dated Oct.-Nov. 1952, featured stories that might have appeared in any EC, with the exception that they were treated in a humorous fashion. High points of the issue were "Hoohah," a grand 'deserted mansion' story illustrated by Davis, and "Blobs," a retelling of the ultimate science-fiction story, E. M. Forster's "The Machine Stops," illustrated by Wally Wood. These stories represented the high peaks of their respective genres and also demolished those genres. More typical of what the later Mad came to be in terms of its zany detail and "chicken-fat" atmosphere was "Ganefs," illustrated by Bill Elder, who began working on his own, becoming a star Mad artist in the process.

The second issue featured a parody of Tarzan titled "Melvin," and soon Mad was not only doing parodies of genres but of specific comic strips, movies, TV shows, and anything else you could name. Kurtzman's knack for parody became fully developed with "Superduperman" in the fourth issue, which set the standard for all such parodies to come.

With the 24th issue, Mad became a 25¢ black and white magazine. In announcing the change, Kurtzman wrote, "For the past few years now, Mad has been dulling the senses of the country's

youth. Now we get to work on the adults." Instead of parodying Mickey Mouse, he parodied Life. Name humorists of the day contributed: Ernie Kovaks, Stan Freberg, Steve Allen and Roger Price. The material was vintage priceless Kurtzman and the production was meticulous -- Bill Elder produced perfect detailed parodies of magazine advertising; Wally Wood contributed a beautiful trip to the moon a la a Life science article.

However, Kurtzman resigned after six issues because of editorial differences with publisher William Gaines. Mad went on to astounding financial success, and Kurtzman, Davis and Elder went on to publisher Hugh Hefner to start a new magazine -- Trump. Trump was everything the Kurtzman-edited Mad magazine was, only better -- slick paper, interior color, even a center foldout. But, beset by a number of problems, Trump was not destined to continue. It lasted two issues, but those issues are fondly cherished collectors items.

At this point, Kurtzman and his associates (Davis and Elder, joined by Arnold Roth and Al Jaffee) decided to become their own publishers, and brought out their own 15¢ newsprint magazine, Humbug.

Humbug's offices were located at the same address as the old Life, way back when it was the nation's sophisticated humor magazine. A coincidence, yet much of the spirit of the old Life seemed to seep into Humbug. Like Life, Humbug ran parodies of bestselling novels of the day and engaged in social and even political satire. Never before or since has Kurtzman written or edited material that commented so directly on the subjects it satirized. An example: "Humbug Hero of 1957, Commander Orval Faubus holds the line against the mighty foe [two black schoolchildren] before the arrival of foreign troops [Federal Reserves] causes disorderly retreat." The first issue featured a "Bird Watchers Guide" by Arnold Roth (similar to Sorel's current series in Ramparts) which included caricatures of Nasser, Dulles, Batista and Ben Gurion.

As an attempt at a sophisticated, witty and biting magazine of humor and satire, Humbug was a total success. But as a financial enterprise it was a failure, leaving its owner-creators broke after eleven issues.

After the death of Humbug, Kurtzman started another magazine Help!, for publisher James Warren. Help! was a low budget book that utilized such techniques as humorously captioned photos and reprint material. The high point of Help! was a series of comic stories drawn by Will Elder and written by Kurtzman which featured Goodman Beaver, a character who first appeared in Kurtzman's paperback Jungle Book.

One of Kurtzman's finest pieces of satire appeared in this series, "Goodman Goes Playboy." In this story, Kurtzman caricatured the Archie comics characters, symbols of American wholesomeness, to present a devastating attack on the Playboy consumer philosophy and its influence on the American scene. At the end of the story, Goodman contemplates lining up to sell his soul to the devil. Ironically, and befittingly, Goodman was not long after 'transformed' into Annie Fanny, the ultimate Playboy sexy cutie.

The adventures of Annie Fanny began in Playboy some time before the termination of Help's 26 issue run. Annie is probably the most beautifully produced comic strip ever created. It's illustrated in full color paintings by Will Elder, sometimes in collaboration with others. Most often, Jack Davis has assisted, although anatomy fans remember with fondness the period when Frank Frazetta was working on the strip. Lately, Kurtzman, who has always done complete roughs, has also had a hand in the completed art. Annie Fanny has covered the gamut from Black Power to James Bond, passing through the surfing craze, the Peace Corps, TV commercials, Italian movies, pop art, the Ku Klux Klan, and, of course, topless bathing suits, on the way.

Kurtzman's work has also appeared in book form. Books reprinting material from Mad, Humbug, Help!, "Goodman Beaver," and "Annie Fanny" have appeared. Four books of original material have been published: Who Said That?, Fun and Games, Beat It Kid, You Can't Vote, and Jungle Book. The last, a paperback featuring four comic stories written and illustrated by Kurtzman, probably represents the greatest concentration of his art ever to appear. He has recently completed a history of comics which should be appearing soon. Kurtzman has also done quite a bit of freelance material for Esquire, Pageant, TV Guide and other periodicals.

All in all, Kurtzman has produced enough praiseworthy material in a variety of forms and genres to fill several careers, and is still going strong.

-- John Benson

the underground cartoonists panel

Underground cartoons started between 1900 and 1960, with George Herriman, Walt Kelly, Jules Feiffer, Harvey Kurtzman and others ... or in the early '60s, with Joel Beck, Robert Crumb and Gilbert Shelton, as you may prefer.

Strangely enough, those who enjoy underground cartoons (the underground cartoonists) and those who don't (everyone else) have no argument over when the stuff started. The foes of underground cartoons say, "Herriman and those other offbeat geniuses started this great tradition and now these snotnosed punks are degrading it by bringing in smut and illiteracy." The underground cartoonists say, "Thank heaven for those old-timers who inspired us to do the truly important work."

Actually, Jules Feiffer probably deserves to be called 'the first underground cartoonist.' His early Village Voice cartoons were not only in a mood of attack similar to today's underground cartoons, but, to prove his loyalty to the form, he did them for no money. (Later, he made good so he may not like his honorary title now.)

Underground cartoons, let's face it, simply are not 'respectable.' They wouldn't be underground cartoons if they were. Henry Miller was not 'respectable' thirty-five years ago and now he's a literary pillar. But did it help him in 1934? Well, maybe. Maybe the greatest geniuses can be spoiled by premature success (of course, Miller was 42 when he completed his first infamous trashy novel).

Obviously, a panel is an attempt at communication. Let us hope that such things as this panel might bring a wider audience -- right now, today -- to something 'unrespectable,' instead of us all waiting around thirty-five years. It will be interesting if 'respectable' people embrace such 'unrespectable' material. If the cartoonists become seduced by the opiate of acceptance, will the drive to attack remain? We shall see.

Anyway, come dig the panel. You may find that you like underground cartoons.

That is, you may decide that you're an underground cartoonist.

-- Roger Brand

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110. WENDELL DAVIS
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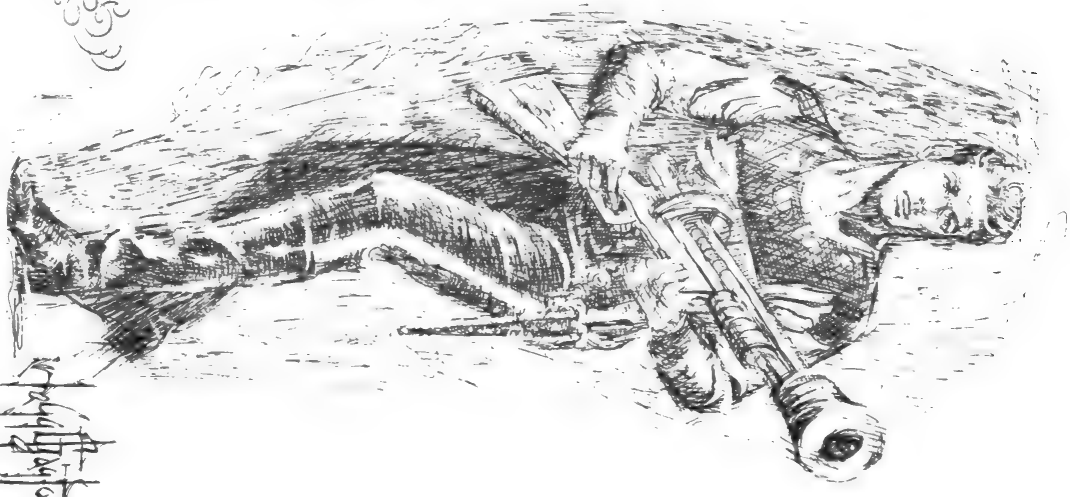
113. RANDY WILLIAMS
114. TERRY MURRAY

sketched from a photograph of **BUSTER (Flash Gordon) CRABBE**.



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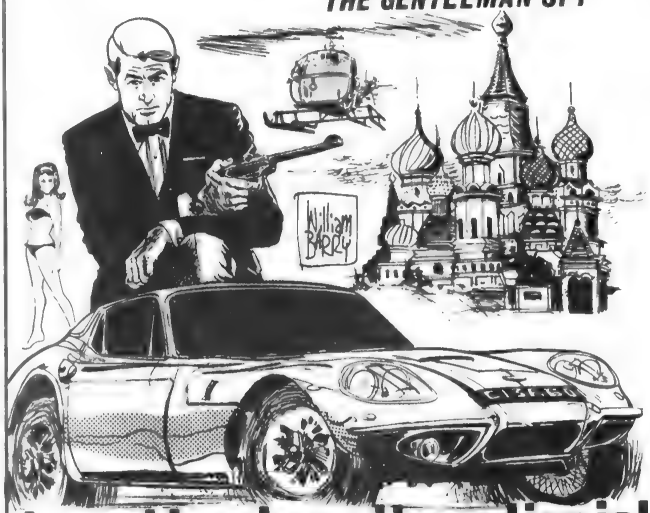

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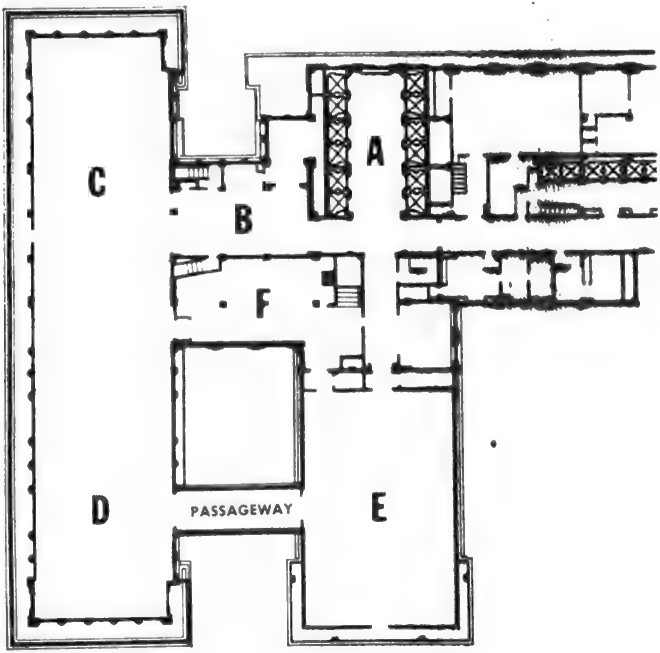
D. Penn Top -- Dealer Area
E. Sky Top -- Meeting Area
F. (convention staff only)



Program

FRIDAY, JULY 4

9:00 REGISTRATION, EXHIBITS, DEALERS OPEN

11:00 KEYNOTE ADDRESS

1:00 - 2:30 PANEL: ECONOMICS AND COMICS
DICK GIORDANO, MODERATOR

3:00 - 4:00 LECTURE: THE BEGINNINGS - VIN SULLIVAN

5:00 - 8:00 FILM SHOWING

8:30 - 9:00 AUCTION I

11:00 CLOSE OF DAY'S ACTIVITIES

SATURDAY, JULY 5

9:00 REGISTRATION, EXHIBITS, DEALERS OPEN

1:00 - 3:00 AWARDS LUNCHEON: GUESTS OF HONOR
HARVEY KURTZMAN, HAL FOSTER

4:00 - 5:30 PANEL: THE E.C. ERA
RICH HAUSER, MODERATOR

5:30 - 7:00 FILMS: "CAPT. CELLULOID"
FOUR-CHAPTER SERIAL

8:00 - 9:00 COSTUME PARADE AND AWARDS

9:00 - 9:30 AUCTION II

9:30 - 10:30 PANEL: THE COMICS UNDERGROUND
ROGER BRAND, MODERATOR

11:00 CLOSE OF DAY'S ACTIVITIES

SUNDAY, JULY 6

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11:00 ART CONTEST AWARDS

1:00 WARREN PUBLISHING CO. AWARDS: GUESTS OF HONOR
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3:00 AUCTION III

4:00 SYMPOSIUM: NEXT YEAR WHAT?

5:00 CLOSE OF THE CONVENTION

7:00 DEALERS DISMANTLED AND OUT

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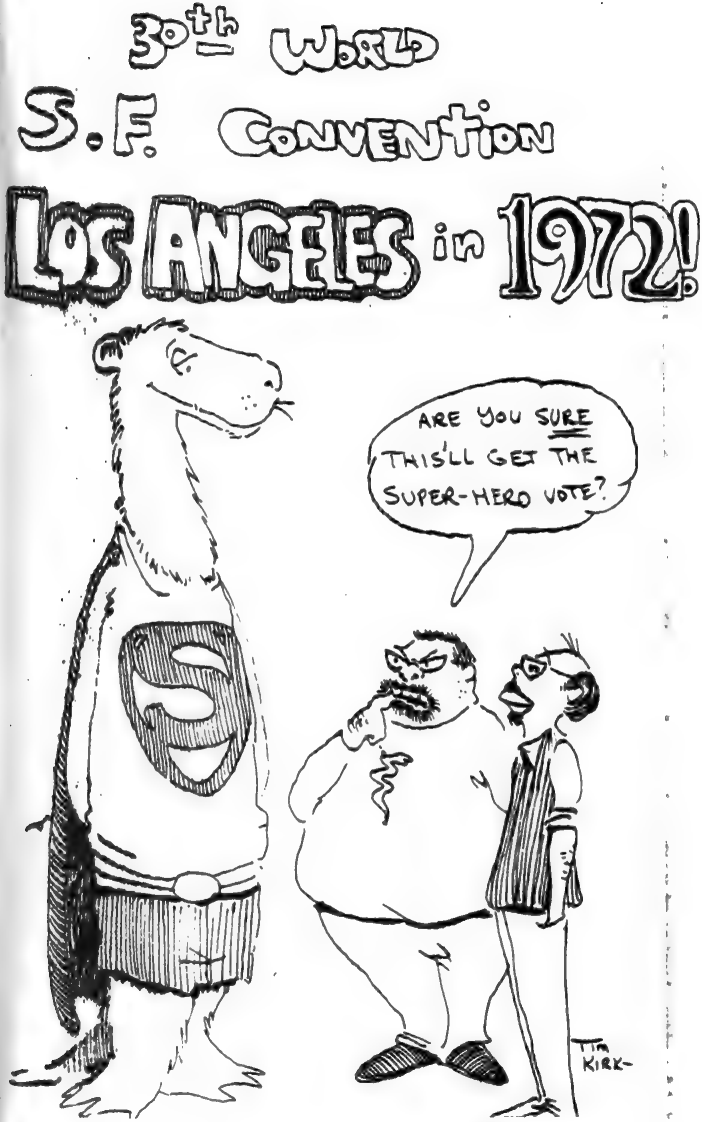
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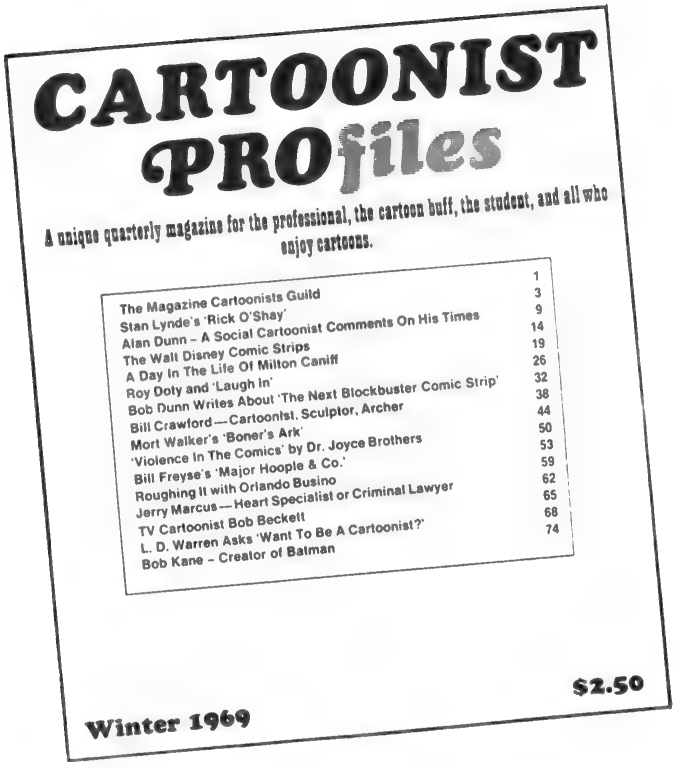
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Bob Dunn Writes About 'The Next Blockbuster Comic Strip' 32
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'Violence In The Comics' by Dr. Joyce Brothers 50
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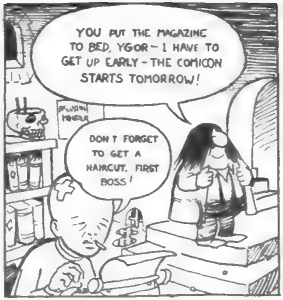
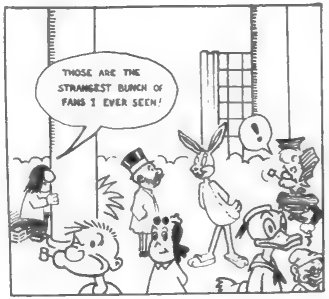
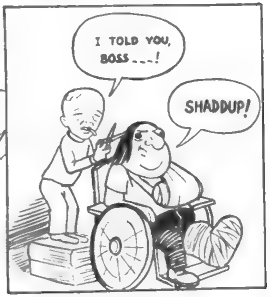

YOU PUT THE MAGAZINE TO BED, YGOR - I HAVE TO GET UP EARLY - THE COMICON STARTS TOMORROW!
DON'T FORGET TO GET A HAIRCUT, FIRST BOSS!

NONSENSE! EVERYBODY KNOWS LONG HAIR HAS BECOME AN ACCEPTED PART OF OUR CULTURE - NOW GET ME THOSE OLD BACK ISSUES FROM THE CELLAR!
I STILL THINK YOU NEED A HAIRCUT - BOSS!

1969
COMIC ART
CONVENTION
MAYBE I CAN GRAB A FREE DEALER'S TABLE!


THOSE ARE THE STRANGEST BUNCH OF FANS I EVER SEEN!

EARTHQUAKE McGOON!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Fandom's Fans

Why are you at this 1969 ComiCon? I know that as well as you do. You collect comic books or comic original art, or blbs, or movies stills or maybe anything else connected with comics and fandom? However, how many other people do you know who are collecting the same thing as you? Five maybe ten? Then you are the person I want to talk to! I am the publisher of a fanzine called Fandom's Fans, which is so designed that it can be a listing of anyone who collects or sells comic books and anything connected to comic fandom. You don't have to pay to be listed in this magazine just send a card with the following information:

write for AD rates

1) *NAME, ADDRESS, CITY, STATE, ZIP*
2) *WHAT THINGS DO YOU AS A FAN COLLECT?*
3) *WHAT FAN RELATED ORGANIZATION DO YOU BELONG TO?*
4) *ARE YOU A DEALER?*
5) *WHAT THINGS DO YOU SELL?*
6) *HAVE YOU EVER WORKED OR PUBLISHED YOUR OWN MAGAZINE? NAME THEM.*

Lastly I would ask you to tell me which section of the zine would you prefer to be in, dealer or fan. If you like I will put you in both. Deadline for entry is August first.

Best,
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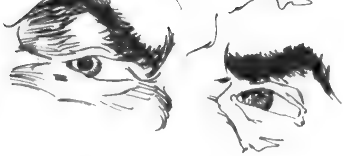

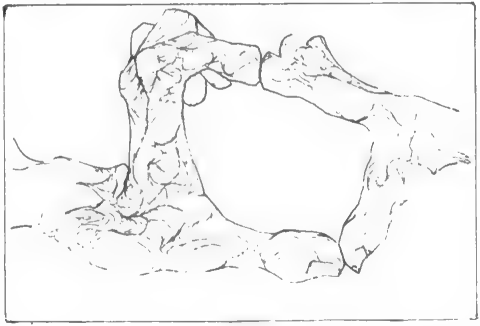

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MAYBE OUR SHROUD CROWD COULDN'T WAIT TO GREET OUR SPECIAL GUEST ARTIST, FRAZZLING FRANK FRAZETTA! YOU WON'T WANT TO MISS THIS, FAN CLAN!

HEY
H. Kurtzman
GLAH! ANOTHER PAGE OF 'HEY LOOK'! I'D LIKE TO TRY SOME REGULAR ADVENTURE COMICS FOR A CHANGE!
LEMME SEE--FIRST WE'VE GOT TO THINK UP A GOOD MAGIC WORD GIMMICK TO CHANGE US INTO MIRACULOUS CRIME FIGHTERS!
I'VE GOT IT!
HEY LOOK!
PIFF
PAFF!
AND WITH THE MAGIC WORDS, 'HEY LOOK'--WE ARE TURNED INTO HEY AND LOOK--CRIME AVENGERS! COME! LET US FERRET OUT INJUSTICE AND WREAK VENGEANCE
LOOK
HAH! THERE'S THE CITY BELOW! JUST LIKE IN THE ADVENTURE COMICS, LIFE IS GOING ON AS USUAL!
6★xx!
FIRST WE'LL BOUNCE A FEW BULLETS OFF OF OUR CHESTS!
PTOO
LOOK
HEY
BLAM
AND NOW, A LITTLE BIT OF SADISTIC VIOLENCE!
6★xx!
CLOP!!
AND FINALLY, A BIT OF GUN-PLAY! CRIME DOESN'T PAY!
LOOK
UGH! BLOOD! BLOOD! BLOOD! LOOK AT ALL THE BLOOD! UGH! LET'S GO BACK TO 'HEY LOOK'!
HAH! NOTHING LIKE GOOD CLEAN FUNNY COMIC FUN! NO BLOOD! NOBODY DIES! NO GUTS TO CLEAN UP! NOTHING!
CRUNCH
end

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